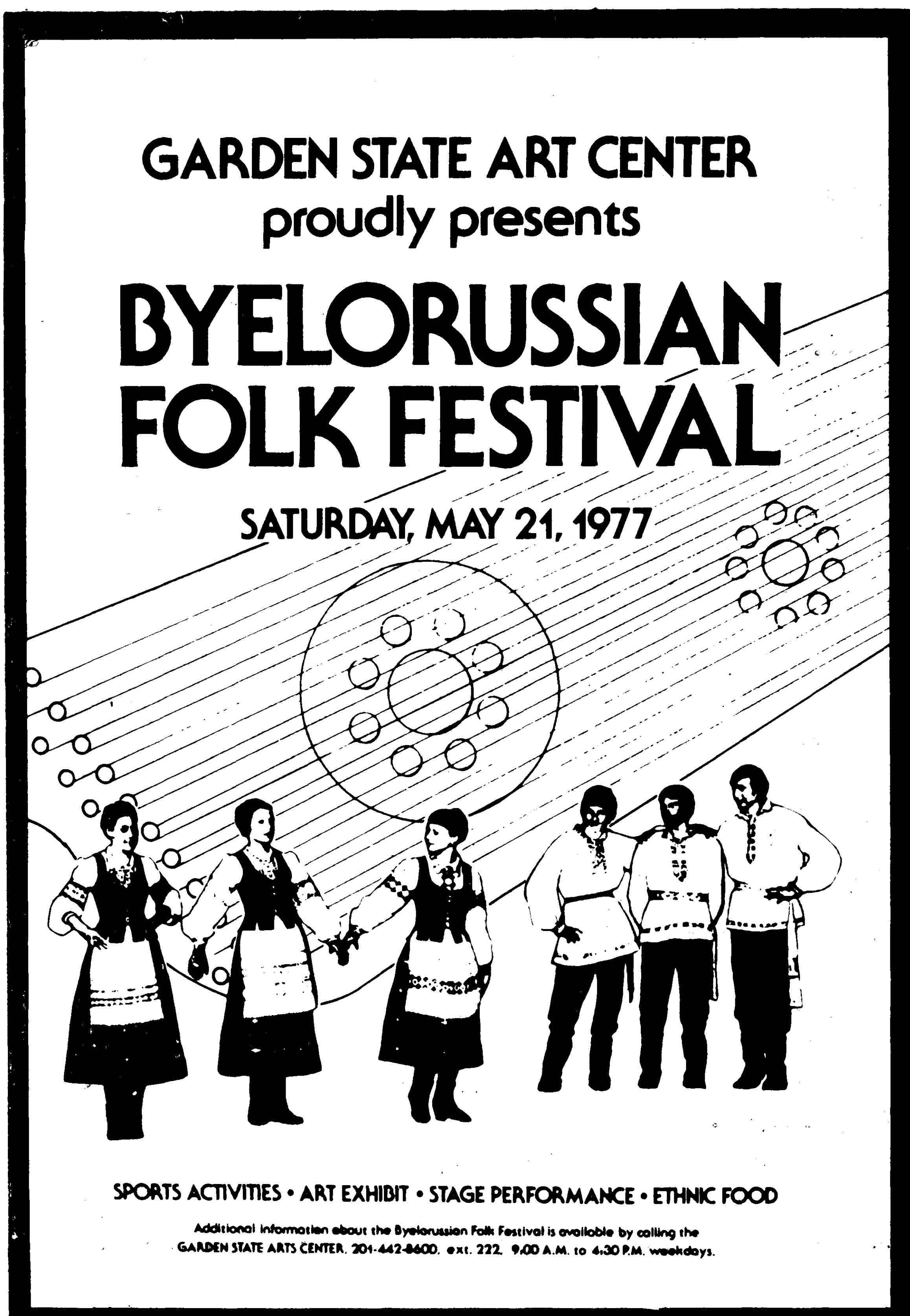
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ШАНУЙЦЕ РОДНАЕ СЛОВА!

Роднае слова!

З малых дзён чуем цябе з матчыных вуснаў. Ты нам тлумачыш усе дзівы сьвету, якія дзіцячае вока бачыць навокал сябе першы раз. І табе выказваем мы свой дзіцячы жаль, крыўду, жаданьне, радасьць...

Што можа быць даражэй сэрцу чалавека, як у сталых гадох пачуць цябе, роднае слова, у чужой старане? Здаецца, быццам з далёкай чужыны пераносіш ты нас у родны край — родную вёску, дзе мы ўзрасьлі, дзе першыя думкі складалі, дзе гора і радасьць першы раз спазналі...

Чаму-ж, роднае слова, гэтак часта забываюць цябе людзі — навет тут, між сваімі? Чаму сыны нашага народу так лёгка адракаюцца ад матчынай гутаркі?

Кажуць: бо цёмныя нашыя Беларусы. Але гэта няпраўда: забываюць родную мову, адракаюцца бацькоў і братоў сваіх найбольш тыя, хто дайшоў навук, выйшаў у людзі. Яны няцёмныя: яны пераймаюць чужое — дзеля карысьці.

У сэрцы такіх людзей загасла любоў да свайго народу й роднай мовы. Дачасная карысьць, жаданьне пашаны ў чужых, сьмешны гонар — усё гэта заняло месца ў апусьцелай іхнай душы. А за іхным прыкладам і нашая вясковая моладзь, наламываючы сябе, пачынае празь несьвядомасьць чурацца таго, што яе выдзяляе спаміж іншых народаў, пачынае глядзець на ўсё сваё, роднае чужымі вачыма, думаючы, быццам гэта добра, калі людзі „вышэйшых станаў" так робяць...

Але няма на сьвеце такіх скарбаў, што-б вечна цешылі нашае сэрца. Хваробы, калецтва, сьмерць паказваюць, якую малую цану маюць дастаткі, гонар, высокае становішча. Здрада, ашуканства — вось адплата за прыязьнь і любоў да вышэйшых ад нас. Чым больш пазнаём мы сьвет, тым меншую цану маюць для нас яго скарбы, тым болей бачым благога, болей зьдзеку, крыўдаў і сьлёз...

Бедны той, хто, апрача грошай, апрача багацьця, каторае пры першым няшчасьці счэзьне дазваньня, ня мае скарбаў вечных — скарбаў душы. Такі скарб, каторы ніхто й ніколі адабраць ад нас ня здолее, гэта любоў да Бацькаўшчыны, да свайго народу, да роднай мовы, — гэта вялікае мілаваньне чалавека — слабога, пакрыўджанага.

Яркім полымем гарыць такая любоў у душы, саграваe яе, асьвятляе дарогу ў жыцьці. Хто любіць свой народ, хто ў кажным бачыць брата-чалавека, той не сагнецца перад крыўдай, перад зьдзекам: ён бачыць навакол сябе міліёны падобных да сябе, і яго думкі, яго жаданьні зьліваюцца з думкамі й жаданьнямі вялікай людзкой грамады. Такі чалавек ніколі ня будзе адзін — самотны й пакінуты.

Але поруч зь любоўю да сваіх братоў патрэбна яшчэ нешта, што злучае людзей у суцэльны народ — гэта родная мова.

Яна, быццам цэмэнт, зьвязвае людзей. Яна дае ім найлепшы спосаб разумець адзін аднаго, аднэй думкай жыць, аднэй долі шукаць. Хто адрокся мовы бацькоў сваіх, хто ўзьдзеў чужую апратку — той адышоў ад народу далёка-далёка. Ён чужы ў роднай вёсцы, у сваёй сям'і. І на яго браты глядзяць, як на чужынца...

Да нашай моладзі зьвяртаемся мы з гэтымі словамі. Вы, маладыя, найчасьцей пападаеце між чужых людзей, што вашай мовы не шануюць, „простай", „мужыцкай" завуць. З вас часта насьміхаюцца, калі гаворыце пасвойму. І вы, чуючы гэта, пачынаеце саромецца матчынай мовы, свайго народу, сваёй радні. Так разрываецца тая жывая зьвязь, што злучае вас зь беларускім народам. Аб ім вы забываеце. Чужых багоў прымаеце: чужую гутарку, звычаі, чужое імя.

Для сваіх вы прападаеце. Адны служаць чужым — бо свайго бога ня маюць, бо ад вялікай грамады народнай адарваліся, як галіна ад дрэва. Другія — затым, што добрую плату даюць ім... Але няма такой заплаты, што дае забыцьцё ад здрады. Юдавы срэбнікі ня ўцешаць іх, калі, змогшыся жыцьцём і няшчасьцямі, захочуць яны знайсьці спакой душы, сагрэць яе чыстай любоўю.

Быў у нас пясьняр, што ў час сьпячкі народнай першы адважыўся клікаць Беларусаў, каб шанавалі мову бацькоў і дзядоў сваіх. „Не пакідайце-ж мовы нашай беларускай, каб ня ўмерлі" — пісаў Мацей Бурачок (Мацей Бурачок — адзін з псэўдонімаў Францішка Багушэвіча, пад якім выйшаў у 1891 годзе ў Кракаве зборнік ягоных вершаў „Дудка беларуская" — Рэд.) да Беларусаў.

ALOIZA PASHKEVICH — TSYOTKA

Last year in July, Byelorussians in the free world and in Soviet Byelorussia observed the 100th Anniversary of her birth. This remarkable woman was the first recognized and patriotically active Byelorussian poet and writer who was known under the pseudonym Tsyotka (Aunt).

Even though she did not leave behind a great amount of literary works, she has a very special place in Byelorussian Literature and the Byelorussian national revival movement of the Nasha Niva Period (1906-1915). She dedicated her life to the Byelorussian cause. Not taking into account her poor health, she suffered from tuberculosis, she threw herself with vigor and self-sacrifice into the revolutionary movement against Czarist Russia and was one of the most active members of the Byelorussian national revival movement.

Aloiza Pashkevich was born on the 15th of July 1876 in the village Peshchyna, county of Lida, Grodno district. She was educated in Vilna and St. Petersburg. In 1904, she returned from St. Petersburg and at once joined the revolutionary movement in Vilna. She was a true revolutionary. She spoke out at meetings with inspiring speeches, visited Byelorussian villages and talked to the peasants about their condition and explained the reasons for them. Her poems were distributed as agitation leaflets for the revolution. After the fall of the revolution of 1905, and before being arrested, she escaped to Lvov in Western Ukraine, at that time belonging to Austro-Hungary. There she studied philosophy at the university. She also published in Lvov her works in the book entitled "Byelorussian Fiddle", and books for children, "A Present For Small Children" and "First Reading For Byelorussian Children". She also prepared her academic work "Christmas Traditions in Byelorussia". Due to the severity of her illness, she was forced to go for treatment to Zakopane in 1908. From there she moved to the Polish city of Cracow, which at that time also belonged to Austro-Hungary. There she attended the famous University of Jagello. However, her love for her native Byelorussia made her homesick. These feelings she expressed in many of her poems of that period. Being courageous, she illegally visited Byelorussia and later on she returned for good, under a different name. She married a friend, whom she knew in St. Petersburg, a Lithuanian engineer, S. Kejrys. Thus, in 1911, she returned legally to Byelorussia, and using her husband's name was able to work for the Byelorussian cause. She organized and edited the first youth magazine, "Luchynka". In the magazine she particularly emphasized the patriotic and nationalistic upbringing of Byelorussian youth. Shortly before the outbreak of World War I, she was forced to go for treatment to Finland. This trip was later described in her memoires.

After the outbreak of World War I, Tsyotka goes to the front to care for the sick and wounded soldiers, since she obtained a nursing education in St. Petersburg. In 1916, her father died of typhus. After the funeral she remained in Byelorussia to care for the Byelorussian peasants who were dying of typhus. Helping the peasants she caught the disease and died of it in February 1916. According to her dying wish, she was buried in the Byelorussian countryside, near a road between meadows and a small wood, in the vicinity of the village Stary Dvor. Today her grave is visited by grateful Byelorussian peasants. On the gravestone at her grave one finds these words from her poem:

From the grave I will emerge an oak tree
Start to whisper to my brothers
About their fate, about freedom,
Will become a song for my people!

Raisa Stankievic

І гэты кліч збудзіў прыспаныя сэрцы. Народ прачнуўся. Ён пазнаў, хто ён. Родная мова яго — загнаная, пагарджаная, — паднялася высока й стае ўжо поруч з „панскімі" мовамі. І здабывае пашану ў людзей: людзі бачаць, што мы яе шануем, што яна для нас мае вялікую цану, — ды самі пачынаюць інакш глядзець і на нас, і на яе.

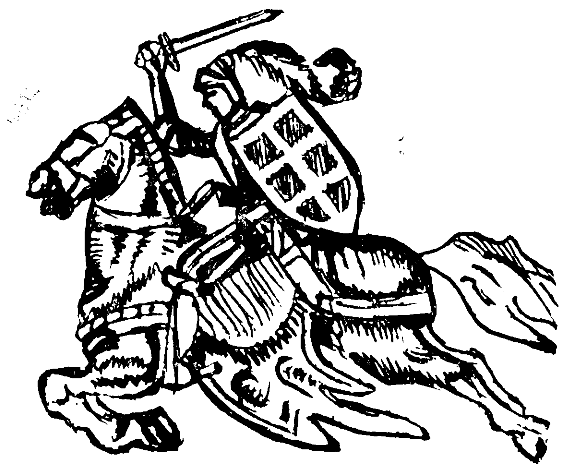
На вас — моладзі — ляжыць вялікая павіннасьць: разьвіваць далей родную мову, узбагачваць свой народ знаньнем і культурай. Вы здабываеце навуку для сябе, дык дзяліцеся ёю з тымі, хто для вас цяжкай працай здабывае кусок хлеба. Толькі ня кідайце роднае мовы: бо запраўды для свайго народу тады вы ўмерлі!

Майце сілу й адвагу трымацца роднага слова. Майце сьмеласьць усюды голасна казаць пасвойму. І, гледзячы на вас, асьмеляцца й іншыя, зразумеюць, што шчырае сэрца беларускае б'ецца ня толькі пад мужыцкай сярмягай, паверваць у ўласныя сілы свае й пойдуць цьвёрдай ступой да лепшай будучыні, да ясных зор шчасьця народнага.

Цётка

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PAHONIA — BYELORUSSIA'S COAT OF ARMS



Pahonia has become a very familiar emblem with us. We proudly display it at our festivities, on letter-heads, and T-shirts. But what about its origin and meaning? For an answer to this question we have to turn to heraldry, an auxiliary historical discipline dealing with the study of coats of arms.

What is the state of Byelorussian heraldry? The 12th volume of the recently published **Bielaruskaja Savieckaja Encyklapedyja,** describing various sciences in Byelorussia, states the following about "Heraldry":

"In the 19th century coats of arms of many Byelorussian cities were described by A. B. Lakier and P. P. Winkler. The Polish scholars of the 19th century, K. Niasiecki and F. Pikasinski, studied coats of arms of the Byelorussian gentry of the 17th-18th centuries. In 1900, Dz. I. Dauhiala published **Coats of Arms of the Vorsha Region** containing coats of arms of the region's 150 gentry families. Material on the coat of arms of the BSSR was published in the book by A. I. Kamiencava and M. U. Usciuhova, **Russian Sphragistics and Heraldry** (1963)."

This is all we learn from the **Bielaruskaja Savieckaja Encyklapedyja** about Byelorussian heraldry. As we see, there has not been much done in the study of Byelorussia's coats of arms and historical emblems. But not because there is little to study. Coats of arms in Byelorussia appeared as early as the 13th century. If Dauhiala in 1900 was able to collect nearly 150 coats of arms of gentry families just from the region of Vorsha, one can imagine how many coats of arms of all types and epochs could have been collected from all of Byelorussia. However, for various reasons — historical scholarship in Soviet Byelorussia has to be "party-minded"! — the whole problem of heraldry has been very much neglected, and along with it, of course, the study of one of the most ancient and interesting coats of arms, our national emblem, Pahonia. **Pahonia** in Byelorussian means pursuit — pursuit of enemies in defense of the native country.

The Byelorussian poet, Maksim Bahdanovich (1891-1917), after a visit to Vilnia, the capital of the medieval Grand Duchy of Litva (Lithuania) and a center of Byelorussian cultural life, wrote in 1916 a marvelous poem, "Pahonia". It begins with the following stanzas:

As soon as I feel in my alerted heart
A threat to my native country,

I recall the holy Vostraja Gate
And the knights on the redoutable horses.

The horses rush past in a white lather
Thundering in the distance with their silver harness.
The ancient Lithuanian Pahonia
Can neither be quashed, nor stopped, nor slowed down.

The beauty of the poem (largely lost in this inadequate translation) — its imagery, rhythm, and profound meaning — fascinated two Byelorussian composers, Mikola Kulikovich and Mikola Ravienski (both died in the emigration after W. W. II), who wrote, each in his own style, scores to Bahdanovich's poem. By the way, the recording of Ravienski's "Pahonia" was released on a 78 rpm record in Belgium in 1953 (performed by the University of Louvain Byelorussian Student Choir conducted by the composer himself).

It is indicative, however, that none of Soviet Byelorussia's composers has written his own music to the lyrics of Bahdanovich's "Pahonia", neither Kulikovich's or Ravienski's song has ever been performed by a Soviet singing group or individual.

The official reason for such "neglect" has never been given, but it can be surmised from what is said about Pahonia itself in the **Bielaruskaja Savieckaja Encyklapedyja** (v. 7, p. 595): "Byelorussian nationalists use Pahonia as their emblem."

The ban of the song (the poem itself is not prohibited) on such grounds simply reveals Soviet paranoia about nationalism. The nationalists, however, did not invent Pahonia. For centuries, beginning in 1384, it was the national emblem of the Grand Duchy of Litva of which today's Byelorussia was "like the kernel in a nut," to use the apt comparison by the "Father" of modern Byelorussian literature, Francishak Bahushevich (1840-1900). Pahonia also had a much wider application, as the **Bielaruskaja Savieckaja Encyklapedyja** explains **(ibidem):**

"Pahonia was displayed on the 30 (out of the total of 40) banners of the military units of the Grand Duchy of Lithuania which fought in 1410 at Gruenwald (against the German Knights — J. Z.). According to the 16th-century chroniclers, the picture of Pahonia was on the banners of the cities of Minsk (Miensk), Navahradak, Mscislau, Viciebsk (Vitebsk), Smalensk, Vilnia, Troki, and Drahichyn; of the palatinates of Bierascie (Brest), Mscislau, Minsk (Miensk), Vilnia, Navahradak; and of the counties of Polacak (Polotsk) and Rechyca."

Later, in the 19th century, Pahonia was officially confirmed by tsarist authorities as the coat of arms of the cities of Mahileu (Mogilev), Viciebsk, Haradok, Lepiel, Polacak, Rechyca, Surazh, and Cherykau.

What, then, is the origin and meaning of Pahonia? Scholarly literature on this subject is very scarce. The **BielSE** article, "Pahonia," mentions only two general works — one published in 1912, the other in 1970 in Moscow. The **BielSE,** however, intentionally failed to mention an article by Dr. Tamash Hryb, "On the Question of the Origin of Pahonia," which is the most detailed analysis of the problem. Dr. Hryb's article was published in 1935 in the periodical, **Iskry Skaryny,** put out in Prague, Czechoslovakia, by the Byelorussian student group.

T. Hryb starts with a description of the ancient mythical Slavic god Jaryla, (pronounced: Yaryla) represented by the image of a youth on horseback. The author then continues:

"The image of the god of the Sun, Jaryla, as a handsome youth on a white horse was preserved only in Byelorussia — it was a Byelorussian god.

"The times when the peaceful god Jaryla put on a suit of armor is one of the most interesting periods in Byelorussian history. In all probability one can maintain that it occurred around the 12th-13th centuries. At that time the Byelorussians fought heroically on two fronts: against attacks by the German Order of the Cross in the West and against the Tatar incursions from the East. This was a war, as Prof. Dounar-Zapolski wrote, in which the entire free population participated: the whole Byelorussian people rose in defense of their motherland.

"The creation of a permanent cavalry at that time had a far-reaching effect. It caused the emergence of a sizable group of people occupied exclusively with military matters. They were professional soldiers. As time went on and the defense of the native land remained the foremost matter in the life of the society, the professional soldiers continued to acquire increased importance until they became a separate privileged class.

"Thus, while for the Byelorussian peasant the ideal of ability, beauty, and strength continued to be represented by a handsome youth on a white horse, dressed in white peasant dress with a field-flower wreath on his head and with wheat ears in his hand — for the military nobility the ideal of ability, beauty, and strength became represented by a warrior-knight on a white horse, dressed in armor with a drawn sword in his right hand and a battle shield on his left arm, with an iron helmet on his head decorated with a colorful plume and with iron spurs on his boots.

"As we see," concluded T. Hryb, "this is but a simple sociomorphism: the ancient god of the Sun Jaryla appears in different garb. In the picture of a warrior on a white horse we see Jaryla in Byelorussia's national emblem."

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The Byelorussian-American Association in New York received a letter last year from a Lithuanian priest in Chicago asking why the Byelorussians had appropriated Pahonia which, according to the writer of the letter, was the Lithuanian emblem. The answer to such poorly informed people should be as follows:

The historic Grand Duchy of Litva, the medieval multi-ethnic empire, cannot be identified exclusively with today's Lithuania. Although the nations known today as Byelorussia and Lithuania constituted the medieval Grand Duchy, Byelorussia's contribution to and impact on that state, both culturally and territorially, was significantly greater than Lithuania's. For example, the famous 16th-century code of laws, **Statut Velikoho Kniazhestva Litovskoho,** was written in Byelorussian. Today's Byelorussia was known for centuries as **Litva** (the city of Brest, for instance, was known as Brest-Litovsk as late as 1918), but the change of historic names has not altered the ethnic character of the people. Pahonia is as much a Byelorussian emblem as it is Lithuanian. Besides, it is not unusual for two or more nations to have the same or similar emblems (eagles, stars, etc). It is only natural for the Byelorussians and Lithuanians to have the same emblem because both nations had much in common in the past and, let us hope have much in common in the present.

Jan Zaprudnik, Ph.D.

ПАГОНЯ

Толькі у сэрцы трывожным пачую
За краіну радзімую жах,
Успомню Вострую Браму сьвятую
І ваякаў на грозных канях.

Ў белай пене праносяцца коні, —
Рвуцца, ймкнуцца і цяжка хрыпяць.
Старадаўнай Літоўскай Пагоні
Не разьбіць, ня спыніць, ня стрымаць!

У бязьмежную даль вы ляціце,
А за вамі, прад вамі — гады . . .
Вы за кім у пагоню сьпяшыце?
Дзе шляхі вашы йдуць і куды?

Мо яны, Беларусь, панясьліся
За тваімі дзяцьмі у здагон,
Што забылі цябе, адракліся,
Прадалі і аддалі ў палон?!

Бійце ў сэрцы іх — бійце мячамі,
Не давайце чужынцамі быць!
Хай пачуюць, як сэрца начамі
Аб радзімай старонцы баліць . . .

Маці родная, Маці-Краіна!
Ня усьцішыцца гэтакі боль . . .
Ты прабач, Ты прымі свайго сына,
За Цябе яму ўмерці дазволь!

Ўсё лятуць і лятуць тыя коні,
Срэбнай збруяй далёка грымяць...
Старадаўнай Літоўскай Пагоні
Не разьбіць, ня спыніць, ня стрымаць . . .

Максім Багдановіч *1916*

БЕЛАРУСКАЯ ВЕЧАРЫНКА Ў ПЕЦЯРБУРЗЕ

(Ад карэспандэнта „Нашае Нівы")

Нашае нацыянальнае адраджэньне расьце, і крэпне, і з кажным днём ідзе уперад усё больш і глыбей, далей і шырэй. Разам з тым і працы нам прыбывае ўсё болей і болей. І вось бачым, як лучацца беларускія культурныя сілы й пабратняму дзеляць між сабой тую вялікую працу для роднага краю: хто бярэцца за гісторыю Беларусі, хто — за этнаграфію; іншага цікавіць народная літаратура, іншы зноў хоча засесьці да філялёгіі й археалёгіі, а той працуе над пазнаньнем эканамічнага палажэньня краю. Што з гэтага выйдзе, цяпер трудна сказаць, шмат ёсьць толькі ахвоты, надзеі, веры, плянаў, — і работа йдзе.

Ідзе работа цяжкая, мазольная. Возьмем хаця-б тыя вечарынкі й ігрышчы, што апошнімі днямі рабілі Беларусы ў Вільні, Слуцку, Горадні, Пецярбурзе. Гэта ня былі звычайныя гулянкі: гэта была сур'ёзная праца. Гуляць адно для забавы, быццам матылёк на сонцы, можа толькі народ зь вялікай культурай, бо ён мае ўжо арганізаваныя тэатры, аркестры, хоры, музыку. А Беларус што меў дагэтуль?

Вось у Пецярбурзе, закінутыя далёка ад роднай старонкі, Беларусы ня мелі навет апраткі сваёй. Дык кажны нёс, што меў, на першае беларускае ігрышча: хто паясок з Магілеўшчыны, хто сьвітку зь Віцебшчыны, хто сарочкі з Горадзеншчыны, — і гэтак прыадзеліся. І дзіўна было й радасна, што блізу з кажнага куточка Беларусь прыслала свайго сына з дарам. Праўда, у дарох гэтых многа было латаў, дзір, дзёгцю, але столькі сэрца, столькі ахвотнасьці, а навет і сьмеху! Напрыклад, прыходзіць перад ігрышчам старэнькі шавец і прыносіць шапку з паломленым брыльком ды капшук да тытуню. Усе сьмяюцца й кажуць: „Дзядзьку, мог-бы ты нам боты прынесьці?" — „Ня маю, — кажа, — што Бог даў, тое аддаю. Васемнаццаць гадоў, як стуль . . . А што —будзе, пэўне, надта сьмехатлівае прадстаўленьне папросту?" — і круціць галавой старэнькі, ня верачы, што пекна выйдзе.

А выйшла, праўда, пекна. Як загрымеў хор песьню народную „Ой, пайду я лугам, лугам, дзе мой мілы арэ плугам", — заплакаў стары: „Пекна, — зусім так сястра Ганна пяяла. Памерла ў тым гаду".

Першае сваё ігрышча сыгралі ў Пецябурзе Беларусы 19 лютага (1910 году — Рэд.). Насамперад пайшла камэдыя Крапіўніцкага „Па рэвізіі". Пасьля хор з 65 чалавек прапяяў некалькі народных песень. Тады выйшла беларуская паэтка Цётка й вельмі добра гаварыла вершы „Мае думкі", „Грайка", „Родны край". Далей пекна ігралі на віялянчэлі, на скрыпцы, ізноў была дэклямацыя й песьні, а закончыўся канцэрт беларускімі народнымі танцамі. Добра скакалі „Юрку", „Лявоніху", „Качара".

Народу было многа, як Беларусаў, так і чужых гасьцей. Найбольш спадабаліся ўсім хор, дэклямацыя й танцы, бо для Беларусаў гэта было роднае, а для гасьцей — пяршыня. Але й іншыя нумары праграмы былі вялікай артыстычнай вагі.

Пецярбург

Цётка

З ЧУЖЫНЫ

І душна, і цесна, і сэрца самлела
Мне тут на чужыне, здалёк ад сваіх . . .
Як птушка на крыльлях, ляцець-бы хацела,
Як хваля па моры, плыла-бы да іх!

Ўзьнялася-б, здаецца, расінкай на хмары,
А хмары-бы ветрам сказала я гнаць
Далёка, далёка, дзе сьняцца мне чары,
Дзе боры густыя над Нёмнам шумяць;

Дзе пацеркай белай Вяльля прабягае,
Дзе Вільня між гораў гняздо сабе ўе,
Дзе кожна дарога і крыж мяне знае,
Дзе ўсё, усё чыста вярнуцца заве!

Там я нарадзілася і вырасла ўволю,
Там першыя словы вучылась казаць.
Затое сягоньня ляцела-б стралою
Там зь імі з усімі Год Новы спаткаць!

Ой, мілыя, мілыя, сьнегам пакрыты
Загоны, лясочкі, дарожкі мае!
Эх, як вы у сэрцы маім не забыты,
Як часта абраз ваш у думцы ўстае!

А вы, бледны твары, панураны ў працы,
І ты, друг мой, смутак зь іх сьлёзных вачэй,
Прыміце сягоньня прывет мой гарачы,
Каб жыць нам было ў гэтым годзе лягчэй!

Кракаў, 1909 *Цётка*

THE LAND OF POLACAK

EDUCATION AND LITERATURE

Even though there was political decline in the Polacak Dukedom, due to the quarrels between the descendants of Usiaslau the Great, the city of Polacak remained the cultural and commercial center of the land of Polacak. The city of Polacak was one of the wealthiest and most beautiful cities in Eastern Europe. The city became especially known for its religious and cultural life, which was directed and encouraged by the Orthodox Church and its bishops. As early as 992, Polacak had a bishopric. At the Cathedral of St. Sophia a large library was established, which was expanding and where books were transcribed and chronicles kept. Schools to educate the people were set up not only in the city of Polacak, but also in other cities and villages of the land of Polacak.

Great influence on cultural life and on education was made by one of Polacak's inhabitants, the Princess Pradslava, who was the daughter of the Polacak Duke Yury (Sviataslau), and a granddaughter of Usiaslau the Great. One can learn about her life from the preserved writings of "The Life of St. Euphrasinia", which contained an autobiography of the saint as well as excerpts from her sermons, not the originals from the 12th century, but transcriptions from the later century.

It is not known exactly when the Princess Pradslava was born. It is assumed that it was around 1110-(?). Her mother was the sister of the Byzantine Emperor Emanuel. As it is mentioned in the chronicles, as a child she was noted for her exceptional intelligence and quickness for learning. News of the beautiful and smart Polacak Princess Pradslava soon spread beyond the borders of the land of Polacak. When she reached the age of twelve, many dukes and princes from near and far sent their envoys so that a suitable marriage could be arranged. However, Pradslava had other plans. She loved God and wanted to serve Him. And so at a very young age she ran away and joined the monastery where her widowed aunt was the Mother Superior. Pradslava convinced her parents and others that this was her life — to serve God and her people. This she considered to be the greatest happiness for a human being.

As a nun she took the name Euphrasinia. There are many historical works and biographies written about her. Even foreign historians have studied her life and written about her. At the beginning of her monastic life, she started to transcribe books which she borrowed from the library of the St. Sophia Cathedral. Since this was not very

convenient, Euphrasinia transferred to the St. Sophia Monastery in Polacak. Here she started a more organized system of transcribing of books. She also set up a sewing and embroidering center of church vestments and priests' robes, not only for the cathedral but also for other churches and monasteries. She also opened a school where she accepted children from different backgrounds, believing that education was necessary for all people. Being busy with helping her fellow man, she was constantly thinking of more things to do. It seemed to her that she was not doing enough.

As is stated in the chronicles an angel appeared and took her to a place called Sielco, North of Polacak and told her: "Here you should live, here you should work — this is the will of God." Euphrasinia thus moved at once to Sielco and established a Women's Monastery there, of which she became the Mother Superior. Women started to come to her for advice, encouragment, and most of all education. They brought their children to her. They were taught to read and write as well as how to behave. Euphrasinia educated hundreds of peasant children. As she herself stated: "Youth must learn to be clean in spirit, to step quietly, to speak decently, to keep quiet while eating and drinking, to keep quiet when adults are around, to listen to the wiser, and to honor elders, and to be sincere and loving to the young, and to speak less but to understand a lot." She taught them these values in the 12th century. These qualities are also applicable today. Many of her pupils chose to follow her example and remained in the convent and became nuns. Euphrasinia's sister, Hradislava joined the convent as the nun Eudakia. The daughter of Duke Barys also became a nun. Later on, the Church of the Saviour was built near the monastery. This church is still standing today. Subsequently a monastery for men and another church were also constructed at Sielco, which was located on the northern outskirts of Polacak.

Efforts were made to beautify the newly built churches and monasteries with valuable artifacts made by local artisans and most important obtain true relics. Thus, Euphrasinia sent an envoy with valuable gifts to the Emperor Emanuel asking him to give her one of the icons of the Virgin Mary made by the Apostles. There were three such icons in Byzantium. The Emperor and the Archbishop Luka (1156-1169) agreed to give her one of the icons. In addition to the icons they sent her a piece of Christ's Cross and some other relics. When Euphrasinia received the icon she decorated it with precious stones and gold. Nobody knows exactly what happened to the icon. There are some historians who studied old chronicles in order to discover what has happened, and have concluded that at one time this icon was taken by the Galician Duke Leo to the city of Belz.

In 1389, the icon was taken to Czenstochowa, Poland where later it was blessed and crowned as the Queen of Poland. The other relics were placed into the cross that Euphrasinia commissioned from the Polacak artisan Lazar Bohsha. This cross is the most outstanding example of the skill and handicraft of Polacak craftsmen.

Euphrasinia was not only known as an educator and organizer but also as a speaker of beautiful sermons which she delivered to the people. She related to them in artistic parables and examples which she took from the every day lives of the ordinary people and from nature around her. She was deeply concerned about the quarrels of her family — the Usiaslavichy. She always tried to pacify and create unity and peace among the hostile descendants of Usiaslau the Great. Her ideal was: "There should be no hostility between the princes, or the nobles and on the whole the nation should have one soul." Euphrasinia also wrote the chronicles of the Polacak Dukedom during her lifetime. Her life and work served as examples to many new talented people. There is no doubt, that she was the central figure of cultural and civic life in 12th century Polacak.

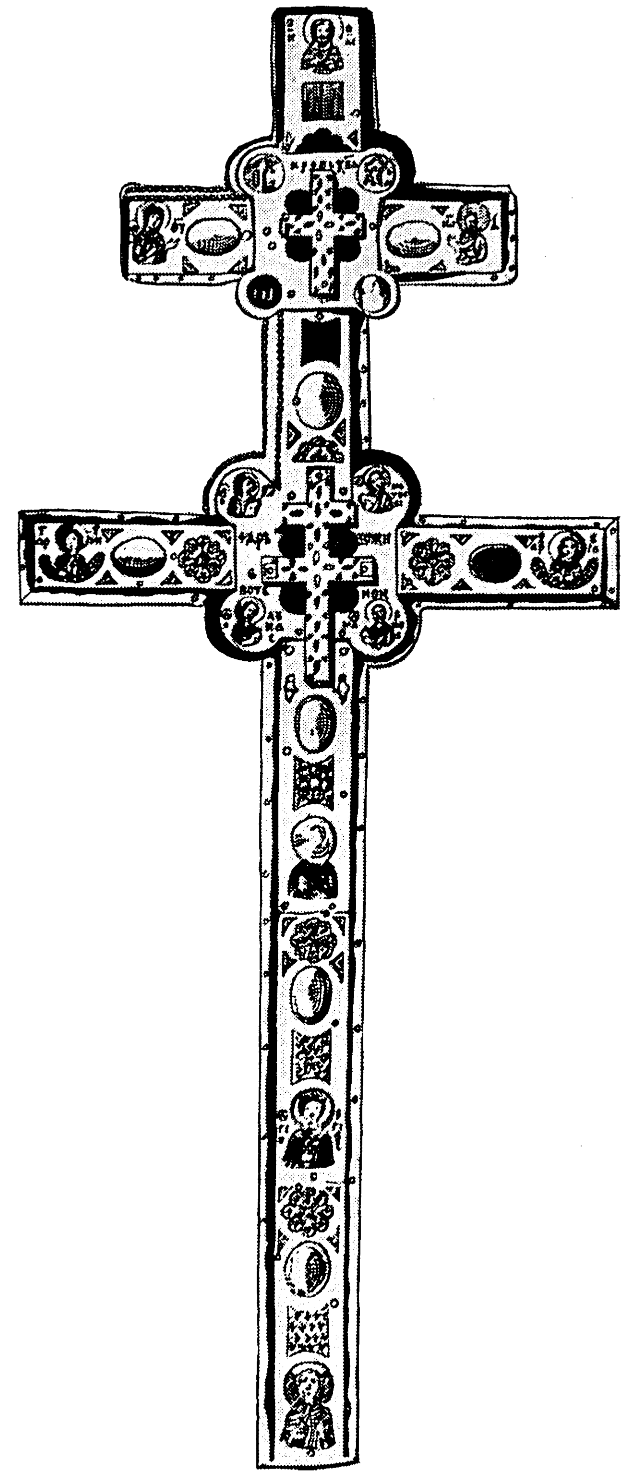
In 1173, Euphrasinia decided to visit the grave of Jesus Christ in Jerusalem. As the chronicles stated, after her arrival in Jerusalem she prayed at the tomb of Jesus. On May 23, 1173 she died there. Soon after her death she was proclaimed a Saint by the Orthodox Church and later by the Catholic Church and in 1547 by the Russian Orthodox Church. Her body was taken in 1178 by monks from Jerusalem to Kiev. The monks were escaping the advancing Turks and Kiev was as far as they went. For a long time the Russians would not allow the transfer of her remains to Polacak, fearing emotional uproar of the Byelorussian people. Finally on May 23 1910, St. Euphrasinia's remains were returned to Polacak after more than 700 years. The people of Polacak received their great benefactor, St. Euphrasinia of Polacak. It is stated that at that time miracles happened, which were proven by medical authorities.

Today the Byelorussian people venerate their St. Euphrasinia. She became the protector and spokesman before God of her people. Byelorussians all over the world and in Byelorussia pray to her for her help and support.

THE CROSS OF ST. EUPHRASINIA

In 1161, St. Euphrasinia of Polacak commissioned the famous Polacak craftsman, Lazar Bohsha, to make her a cross which would be placed in the Church of the Saviour. This cross is an example of the superior workmanship of Polacak craftsmen.

The cross had a wooden (oak) backbone which was covered with 21 golden plates, and silver plates were used on the sides of the cross. The length of the cross was 27 cm. It contained individual icons which were 1.5 cm. There was a total of 21 such miniatures — 12 on the front and 9 at the back side of the cross. The icons were set into gold with inlayed enamel, and even though the icons were so minute, they were so exact that even the eyelashes and eyebrows on the faces of the Saints were distinguishable. In special places the cross was decorated with precious stones. The individual gold and silver plates were set together by a technique applying pressure. It is evident that, in his work with enamel, Lazar Bohsha must have known the coefficients of expansion of the various metals and also their melting temperatures. The cross also had engravings, in Old Slavonic, of the names of the Saints under the icons. On the edges of the cross one could find Lazar Bohsha's name, as well as how much he was payed for the cross and how much gold, silver, and jewels were used to make the cross. However, the most fearfull writing on the cross was St. Euphrasinia's Curse. The Curse stated that who ever removes the cross from the Church of the Saviour will be condemned and become like Judas, who betrayed Christ. Euphrasinia, who donated this cross to God, will have life everlasting.



The Cross of St. Euphrasinia (Front)

It seemed that for a while nobody had the courage to remove the cross. However, the cross did not remain in Polacak. During the time when the dukes of Smalensk waged war against Polacak (around 1180-Mid 12th century) the cross was taken to Smalensk. Later, during the reign of Czar Vasilii III (1505-1533), in 1514, Smalensk was occupied by the Russians (Muscovites) and the cross was taken to Moscow. In 1563

the chronicles described the campaign of Czar Ivan the Terrible on Polacak and they mentioned that the cross was in the Czar's treasury. The chronicles also mentioned that after Ivan the Terrible took Polacak he removed 300 carts of gold, silver, and jewelry from the city. In 1579, when Stephan Batore, King of Poland and Grand Duke of Litva, recaptured Polacak from the Russians, the cross was found in the Church of the Saviour. It seemed that Czar Ivan the Terrible was afraid of the curse, and when he plundered Polacak he returned the cross. Thus, after 400 years, the cross of St. Euphrasinia was returned to Polacak.

In 1928, the cross was still in Polacak. However, soon thereafter, it was transferred to a museum in Miensk and later to Mahileu. This was the time when Byelorussian intellectuals and patriots were persecuted and arrested by Communist Russia. At that time Byelorussian historical treasures were confiscated and removed to Moscow and Leningrad. Especially damaged and taken were religious objects from churches, such as famous and valuable icons, crosses, and other items. Entire libraries and collections with ancient books and chronicles were removed from monasteries, churches, and palaces. The Russian invaders had, for a long time, their eyes on Byelorussian historical treasures. It was during this time that St. Euphrasinia's cross was transferred to Miensk and then to Mahileu. It is believed that during its move to Mahileu the cross was plundered of some of the jewels and icons. In 1929, the cross was placed in a bank safe for safe keeping, from where it later disappeared. Nobody knows where the cross is today.

In recent years, Soviet Byelorussian historians and researchers began to search for Byelorussian historical treasures in Russian museums and archives — they did not find much. One can assume that many of these treasures were simply destroyed or are hidden away in vaults. When the curator of the Hermitage Museum in Leningrad was asked about St. Euphrasinia's cross, he answered that the trail leads to America.

The Byelorussian people have been ruthlessly robbed many times by their Russian and Polish oppressors. Yet, Byelorussian historians and archeologists in Soviet Byelorussia search and find like grains of sand, in excavated gravemounds, evidence of the Byelorussian past. They collect from the earth what the earth has protected over the centuries and what has not been plundered, stolen, destroyed or simply given away, so that the Byelorussian people will not forget their past. They spend endless hours in books, museums and archives to find the trails of all that was of their once glorious past. What treasures the Byelorussian soil has produced. They find and they publish, even though it is according to the party line. Thus, a lot of valuable and authentic material about the Byelorussian past has been uncovered by Soviet Byelorussian historians, and what is allowed to be published is published.

Information for these two articles was taken from: **Zapisy,** № 12, N.Y. 1974, p. 86; **Polyme,** № 8, Miensk 1973, p. 224; M. S. Kacer, **National Art Forms of Byelorussia,** Miensk, 1972, p. 45; L. Alexeeff, **The Land of Polacak,** Moscow, 1966; **The Soviet Byelorussian Encyclopedia,** Book 4, Miensk, 1971.

Raisa Stankievic

BYELORUSSIA'S GIFT TO POLISH LITERATURE

Litva, my country, thou art like health; how much thou shouldst be prized only he can learn who has lost thee. Today thy beauty in all its splendor I see and describe, for I yearn for thee.

Holy Virgin, who protectest bright Czenstochowa and shinest above the Ostra Gate in Vilna! Thou who dost shelter the castle of Navahradak (Novogrodek) with its faithful folk! . . . Meanwhile bear my grief stricken soul to those wooded hills, to those green meadows stretched far and wide along the blue Nioman; to those fields painted with various grain, gilded with wheat, silvered with rye; where grows the amber mustard, the buckwheat white as snow, where the clover glows with a maiden's blush, where all is girdled as with a ribbon by a strip of green turf on which here and there rest quiet pear trees . . .

Adam Mickiewicz

The above is an excerpt of a prose translation of a poem found in Adam Mickiewicz's epic work **Pan Tadeusz,** a story of Litva's gentry and society in nineteenth century Poland during Napoleon's 1812 campaign on Moscow. According to most literary critics, **Pan Tadeusz** is the only true modern epos in world literature. This epic poem is widely acclaimed because of the fashion in which Mickiewicz portrays a historical epoch, bringing out the characteristic traits of Litva sonorously and completely in a manner similar to Homer's **Iliad** and **Odyssey.**

The purpose of this article is not to give an in depth critique of Mickiewicz's monumental literary works, but to bring into proper focus some of Mickiewicz's more salient references to the Byelorussian land.

During Mickiewicz's lifetime the Byelorussian land was in the hands of the local Polish overlords (Pan). By the time Mickiewicz was born, December 24, 1798, the Kingdom of Poland and the Grand Duchy of Litva had already been partitioned between Russia, Austria, and Prussia. The Byelorussian lands were a part of the Russian Empire (as was Poland) and subject to the whimsical rule of the Czar of "All the Russia's". Al-

continue on page 18

though Russia did have the right to rule in the former Grand Duchy, it was a number of years before Russian officialdom had established its bureaucracy on the local level, for the Czar was temporarily perplexed about his new subjects — the Byelorussians. Were they Poles? Obviously not. The Poles, who were in control of the local institutions prior to the partition, remained temporarily in control after the partition, controlling the local offices, courts, and schools.

Adam Mickiewicz was born near Navahradak, an old and historic city in the Grand Duchy of Litva, a multinational Republic replete with feudal aristocracy and serfs, but one in which the Byelorussians had played a most important cultural and political role. The Byelorussians, who had referred to themselves as "Litviny" and to their nation-state as Litva, were undoubtedly an integral part of the Old Grand Duchy, because they considered it to be their own, just as the Lithuanians (in contemporary terms) considered the Grand Duchy as their own. It would be highly inaccurate and completely unfair to attempt to describe the Old Grand Duchy in purely nationalistic terms, or by trying to analyze the Grand Duchy without noting the importance that each of the Grand Duchy's ethnic groups played in the development of the Grand Duchy. Let it suffice to say that Byelorussians and Lithuanians (contemporary terms are used here) were members of the szlachta, a class which contained nobility, knights, lesser gentry, and yeoman farmers. Legally, all the groups which formed this class had the same rights and privileges. No distinction was made between the most influential of magnates and the smallest of farmers — whether they be rich or poor, Byelorussian, Lithuanian, or even German.[1]

The Byelorussian language had become the official language of the Grand Duchy as early as the 14th century; it was used in the courts and in all legal documents such as in the **Statute of the Grand Duchy of Litva**, a codification of both civil and criminal law.[2] In the preface to the 3rd edition of the **Statute** one finds the following: "If it is shameful for some nations not to know their laws, how much more it is so for us, who have our laws written not in some foreign language, but in our own".[3]

With the acceptance of the act of union known as the Union of Lublin, the Old Grand Duchy and the Kingdom of Poland formed the Commonwealth in 1569. This new federation was not called Poland in the Union of Lublin but was referred to in the documents as "Rzecz Pospolita", simply translated as the Commonwealth.[4] It would be pedagogically incorrect, and even misleading, to associate the Commonwealth with what is known as Poland today. True, Poles can claim an important role in the Commonwealth but, then, by the same token, the Byelorussians, Ukrainians, and the modern Lithuanians can proudly

claim an important portion of the glory, because their people contributed politically and culturally to the Commonwealth. The Commonwealth had one monarch who was elected by one Parliament; however, both the Kingdom and the Grand Duchy retained its respective internal administration, language, and army.

The Union of Lublin brought to the Grand Duchy the slow, but effective, process of Polonization. The purpose here is not to analyze this complex and sometimes controversial phenomenon, but merely to confirm its existence. Polonization was the process by which large numbers of aristocracy, eager to reap the benefits of Latin civilization, converted from Eastern Orthodoxy to Roman Catholicism (or became Uniates). Latin in its written form and Polish in its spoken variation gradually began to replace Byelorussian in the lives of these nobles. No attempt will be made here to establish the limits of time over which this process occurred, but we may safely say that this process had culminated by Mickiewicz's time, aided in part by the Russians themselves. These newly converted nobles and their descendants referred to themselves in Latin as "gente Ruthenus, natione Polonus", meaning of Ruthenian stock but of Polish nationality.[4] General Tadeusz Kosciuszko, American Revolutionary hero, is probably the most salient product of this process known as Polonization. Kosciuszko was a descendant of a minor gentry family from the Brest-Litovsk region. The family was of Byelorussian origin but later converted to Catholicism (possibly Eastern Rite) and became polonized for centuries.[5]

And so the process of Polonization had created a rather interesting dichotomy among those of Byelorussian stock. On the one hand, we have the nobles who, having accepted the tenets of Catholicism rather dubiously at times, became cultured Poles although they consciously or subconsciously realized that they were of Byelorussian stock. On the other hand, we have the majority, those of the peasant class who retained their faith and their language. It is this peasant class which used the living Byelorussian language and preserved it for the following generations. It is they, the peasants, who preserved the folkways that Byelorussians today so proudly display. The illiterate peasant, however, was unable to create a literature of his own, being bound to the land and exploited for the purpose of tilling the fields for the Polonized nobleman.

Because the peasant was illiterate, due to no fault of his own, it was only possible for members of the gentry to create a literature — the literature being in the Polish language. Although the literature was written in Polish it was, in many instances, Byelorussian in spirit, not in the sense that it was a social protest literature similar to the early 20th century Byelorussian literature, but because it possessed

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a local flavor and a certain element of provincialism. Mickiewicz, for example, created a unique literature, highly influenced by his Byelorussian background. He did not attempt to imitate the style of the Greek Tragedy, but instead developed a new style which drew its uniqueness from the rites of the Byelorussian peasants.

The lifestyle of the Byelorussian peasants provided Mickiewicz with an abundant and rich source of material for his most creative and monumental works, **Pan Tadeusz** and **The Forefathers Eve (Dziady).** In Dziady, Mickiewicz describes a rather mysterious folk rite which is a carry over from pagan times. It is said that this mesmerizing folk ritual is still celebrated to this day by the natives of Byelorussia.

Dziady is celebrated in Byelorussia on All Soul's Day in November, not unlike other pagan folk rituals which have their Christian counterpart holidays fall on the same day. Historically, these secret rituals took place in desolate cemeteries or abandoned churches after sunset, since the clergy frowned upon the celebration of such pagan rituals. The ritual involved evoking the ancestral ghosts and honoring the "grandfathers" by serving them both food and drink.

The influence of Byelorussian folklore was profound on "Poland's Greatest Poet", because Mickiewicz himself was of Byelorussian stock. Although few scholars will outrightly admit that he was of Byelorussian stock, they allude to it in a most unmistakable manner. For example, Jastrun writes: "In later years he (Mickiewicz) was to recall the country of his youth, enamored with the language and the fairy tales of the Byelorussian people."[6] Gardner describes Mickiewicz's country in the following fashion:

"Primitive and remote Lithuania (Litva), with its marshes and its huge tracts of virgin forests where even the foot of the hunter has never penetrated and where even the urus (zubr) still lingers, is the home of romantic lore. Mickiewicz was reared on these old world legends. Of an evening, he heard from his nurse's lips the traditions of the wild countryside. He sat in the peasants' huts, and hung upon the stories and songs of the girls who came to spin flax at his mother's house. This love of a **nation's** folk-lore, his passionate attachment to the soil whence it sprang, coloured the whole course of his future life and of his poetical inspiration."[7] Obviously, the nation which Gardner alludes to is not Poland, for Mickiewicz knew little, if nothing, of Polish folklore. What Mickiewicz did know was the Polish language and Byelorussian folklore.

Kridl offers the following description of Mickiewicz's country:

"It should be noted that the peasants of that region (Litva) spoke Byelorussian but that the modern idea of nationality did not exist. Mickiewicz, as all his contemporaries born in that land, called himself Lithuanian (Litvin), in the sense that he came from the Grand Duchy of Lithuania (Litva). The word "Lithuanian" was used as an opposite to the Kingdom Pole, just as a Scotsman is used in contrast to Englishman. ... The writer who was probably the greatest master of the Polish language came from a region where the Poles were a linguistic minority."[8] Mickiewicz was born and raised in Litva (Byelorussia). He was not born nor educated in Congress Poland, which corresponds roughly to contemporary Poland.

Let us recall that the great Scottish poet Robert Burns was neither born nor educated in England, but that he did enrich English literature. We can think of Mickiewicz in similar terms. Most important, however, is that Adam Mickiewicz was Byelorussia's gift to world literature, because literature is something that can be appreciated by all people's, for it transcends national and political boundaries. Mickiewicz was a man of the world, a highly erudite human being, who was the most outstanding living Slav of his time.[9] By the time he was forty, Mickiewicz was appointed professor of Latin Literature at the University of Lausanne in Switzerland, and a year later he occupied the chair of Slavic Literature at the College de France.

CONCLUSION

If I have failed to establish, without a doubt, that Adam Mickiewicz was of Byelorussian origin, it is hoped that I have at least established the fact that a nebulous cloud envelopes Mickiewicz's ethnic origin, and that the claim that he was an ethnic Pole is at best dubious. It should come as no surprise that a non-Pole could attain such preeminence in the literary field in 19th century Poland.

Once again, let us not confuse past terms with present terminology, and let us recall the political map of 19th century Eastern Europe. Poland was under Russian occupation and, as such, was a part of the Russian Empire but with a unique status and its own Parliament (Poland, proper was then known as Congress Poland). Byelorussia, on the other hand, was under the direct rule of the Czar and formed an integral part of the Russian Empire. It was on this Byelorussian land that Mickiewicz was born and raised.

Mickiewicz was not the only "Polish poet" who was not of Polish stock. In fact, an entire coterie of Romantic poets who were of Byelorussian origin, existed in Vilna during the early 19th century. Jan Czaczot, Tomacz Zan, and Adam Mickiewicz were the backbone of this group known as the Philomaths, a semi-secret society. Of the three, only Jan Czaczot managed to produce a Byelorussian literature, even though they all were fond of using the "peasant lingo" amongst themselves.[10]

Czaczot demonstrated a very intimate familiarity with the Byelorussian folk idiom of the Baranovichy and Navahradak regions, since he had spoken Byelorussian from childhood.[11] Quite often these poets came under attack by the ethnic Polish critics who severly criticized the Philomaths like Mickiewicz and Czaczot for their use of Byelorussianisms in Polish poetry.[12] These critics felt that the Byelorussian language was unsuitable as a literary language and, as such, was unworthy of serious attention.[13] Yet by using Byelorussianisms, Mickiewicz enriched and created a more beautiful Polish literary language. The Polish literary language of Mickiewicz was replete with words which were alien to the Kingdom Poles, because they were morphologically and phonetically Byelorussian.[14]

I have given neither an in depth analysis of Mickiewicz's monumental works nor have I given extensive examples of his use of "Byelorussianisms", but I believe that the excerpt at the beginning says it all. For a detailed account of Mickiewicz's extensive use of "Byelorussianisms" I refer the reader to Dr. Stanislaus Stankievich's monograph, **Pierwiastki bialoruskie w polskiej poezji romantycznej** (Elements of Byelorussian in Polish Romantic Poetry) published in Polish.[15]

George Azarko

FOOTNOTES

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6. Mieczyslaw Jastrun, **Adam Mickiewicz** (Warsaw:1955), p. 8.
7. Monica M. Gardner, **Adam Mickiewicz The National Poet of Poland** (New York:1971), p. 10.
8. Manfred Kridl, **Adam Mickiewicz Poet of Poland** (New York:1951), p. 23.
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11. Ibid.
12. Symon Braha, **Mickievic i bielaruskaja plyn polskae literatury** (New York: 1957), p. 10.
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PIESNIARY



The Piesniary Ensemble

Music has always been an important part of our Byelorussian culture. Thanks to a popular musical group by the name of Piesniary (The Singers), Byelorussian folk songs are still alive and gaining popularity, but with a new beat and style to match the sophistication of today's popular and mild-rock type of music.

Piesniary's latest album proves to be a very interesting mix of electronic instruments (such as Guild and Fender guitars) and the traditional Byelorussian instruments which include the lire and dudtka (flute).

Vladimir Mulavin is the lead vocalist and composer-arranger of the group and his unique style of mixing the old with the new is very evident throughout the album. The first song on the album, "Alescia", is a perfect example of this mix. Here the flute and violin are superbly mixed with the bass guitar, played by Leanid Tishko, to give an effect reminiscent of a "Moody Blues" type of tune but still very unique. The rest of the songs are also very good which contain effective uses of

piano, guitar, bass, violin, brass instruments, flutes, and the many other instruments that these talented performers play.

The musical career of Piesniary began on September 1, 1969 when they played their first concert, and since then they have become a hit all over eastern Europe. Recently they toured the southern United States and played in the Grand Old Opry House in Memphis, Tenn.

In 1973, they won the Soviet music competition held in Miensk which boosted their popularity more. Everywhere they go auditoriums are filled to capacity.

Why do people flock to see Piesniary play? The most popular answer is that they satisfy all age groups by adapting the folk songs into modern-day music. As Vladimir Mulavin stated himself, "Folk songs never die to a nation. We don't want to write hits that will last several weeks, we want to take part in something that will last forever in the minds of people."

Another reason why people enjoy their music is the high professionality and experience of which all the band members share.

"Everybody in our band is very devoted to their music. They work hard day after day on every word, every note, and every song," commented Mulavin.

To many mild-rock fans, this album may be a surprise. Furthermore every lyric in each song is in Byelorussian, not Russian. The band members are very proud of their Byelorussian heritage and they don't want to be Russified like many of our brothers in Bielarus are forced to do. **Joe Sazyc**

A NEW YORKER GOES WEST

As a native New Yorker caught in the mainstream of Southern California life, I have been able to experience two quite different ways of living in the United States: the multinational melange of the New York metropolis versus the bi-ethnic California melting pot.

Both the East and West Coasts of the United States appear more geographically vulnerable to international influence than the comparatively isolated Midwest region with its traditionally more conservative ideas. Yet, the ethnic trends differ greatly in these areas.

New York is a mosaic: innumerable cultures pieced together to form a fascinating design of people. The many tongues one hears, the variety of faces one meets, and the different cultures one discovers lend international color to a city whose towering, grey buildings may sometimes leave one with a cold, impersonal feeling.

On the other hand, the warm Southern California sunshine tends to melt different cultural backgrounds into a single entity. These people, who mostly live along the sandy coastline between San Diego and San Luis Obispo, as well as in the hot, dry regions further inland, seem to easily forget their ethnic heritage. They all readily adopt a "California" identity.

One major exception to the California image is the Chicano or Mexican-American population, which finds itself alienated by other Californians. The Chicanos generally seem to resist assimilation, probably due to the proximity of their native country and the fact that many, if not most, are recent arrivals in the United States.

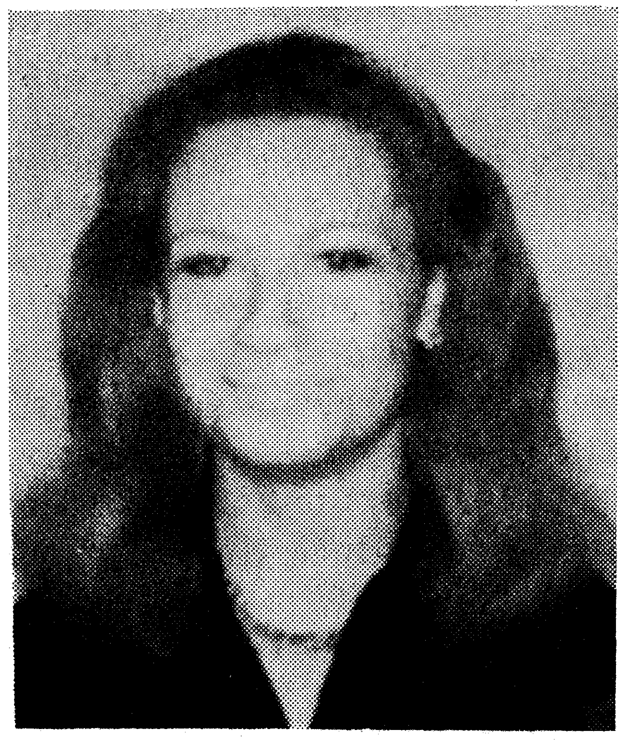
Hispanic influence is apparent, however, and very much accepted as part of Southern California culture. In the city of Santa Barbara, an architectural board must approve plans for new buildings in the business district, so that the structures do not detract from the red tile roofs and white masonry walls already there. "Taco Bell" is the Mexican food counterpart to McDonald's. Fine Mexican restaurants can be found in every town. Names such as La Joya, Playa Del Rey, Santa Maria, and San Pedro cover the entire map.

In New York one may sometimes ask another person's country of origin; in California one asks about state of origin. Although many of the people I have met here are California born and bred, a large portion were born in another state, very often in the Midwest, but later grew up on the West Coast. Many New Yorkers, by contrast, are either recent immigrants or first generation Americans, so they still retain much of their original culture.

Walking down the streets of New York, one always encounters a wide range of clothing styles — from Paris originals and blue jeans to saris and dashikis. Hindu turbans, Jewish yarmulkas, and natural afros are part of the everyday scene. Irish bars, Chinese laundries, and Italian pizzerias characterize most neighborhoods. While wandering around the downtown area, you are bound to hear three or more different languages. In the subway cars you will find people hidden behind "El Diario" and "Svoboda", as well as "The New York Times" and "Daily News".

By comparison, Californians rarely know a second language unless they happen to be Chicano. Their clothing is usually much more casual than that of New Yorkers, who tend to be very fashion conscious. The California stereotypes of blond, bikinied beauties and tanned, muscle-bound surfers are quite common on the beaches, but are not the rule.

Personally, I think that both New York and California have much to offer. The ethnic diversity of New York makes it an interesting, international metropolis. California, although it is less aware of the other cultures in this world, has a very comfortable climate for year round living. I think it is worth spending time in both areas. **Halina Tumash**



Vera Zaprudnik

I'm a sophomore in Queens College and will be 20 on May 22. I plan to transfer soon to a business school and major in management. Besides going to school, I work part time in a clothing store, practice folk dancing for the show in May and enjoy going out with my friends. Poetry takes up some of my spare time. Wherever I go I always have some paper and a pencil to write down thoughts as they occur. I may sit and write for an hour but usually for short periods of time. I write while waiting for a bus or train (being a New York resident, you do a lot of that), between classes or in them, on my lunch hour, before bed, on a walk. You get the idea, I don't have a special time or place for it. It's an everlasting and scheduleless occurrence. Sometimes I try to find topics to write about, but I have better results when they find me. I'm obsessed with thoughts and memories because they have great influence and are inexplicable. Curiosity is wonderful for an explorative mind, but sometimes I think so much I could swear it causes headaches. I've been asked why I write poems on morbid topics. I really can't explain that; maybe it's because they evoke more feelings. But now and again I write a light poem to keep everyone happy.

Below we are printing five poems by Vera Zaprudnik.

THE ANSWER?

Once I had a question
I knew not who to ask;
I didn't have an idea
Where to start this task.

At first I thought I'd ponder
And try an answer myself,
But had no luck at finding
A solution that would help.

Then I thought I'd go to seek
A person more mature,
Who'd lived a little longer,
Who could tell me for sure.

This I tried for days on end
Seeking here and there,
But couldn't find such a someone,
Much to my despair.

I thought to look somewhere else:
Maybe 'twas in a book.
That gave me a ray of hope,
As I raced off to look.

Again I had no luck at finding
The answer to the question I seeked.
I began to wonder if it existed;
My doubt was no longer weak.

Soon I tired of walking
And sat to rest 'neath a tree,
When along came a little child
And started talking to me.

At first I didn't listen
I was buried within my thoughts;
Then I heard a magic word.
My answer, she had brought.

I sat there completely in awe;
The meaning was so intense.
My question had been answered
By an angel of innocence.

FREE FLOW

Sadness overwhelms me,
Flows in every vein,
Seeping thru my body;
My life it drains.

No energy to move
To smile
No will to move.
Will stay awhile.

Hard to breathe;
It drains my strength.
Force myself to do it;
Will stay at length.

Watching time
as it drags
Moving slower
My breath lags.

No reason
No warning
It comes
Me, not longing.

Sleep won't come
Brain won't rest
Feelings stuck
Such a mess.

WILL YOU...?

Slowly as it rises
There spreads a glow of red
The new horizon's born
The streaks of light it sheds.

Born unto this world
The life begins anew
Day has once more started
People, their lives renew.

As we sat there, this watching
We thought of things to come
How our lives would mingle
How we would overcome.

He wondered how long we'd last
How many years we'd share,
But I couldn't answer his question
Of how long we'd remain a pair.

For how can someone plan
So many years ahead
Future is bewildering...
Outcome's unlimited.

PAINTING PICTURES

Sitting in a cabin
With the fireplace quietly glowing
Sitting with my thoughts and me
Really not knowing

The furry bear rug
Lying underneath my feet
Making me warm and comfortable
Making me feel complete

Sipping from my glass of brandy
I see pictures forming in the light
I sit and watch and wonder
Feeling that everything's all right

Raindrops are hitting the roof outside
They come down in a steady beat
But they don't seem to bother me
Because I'm protected inside and out of reach

I sit in the quietness of the night
Leaving the rest of the world behind
I sit in my peace and quiet
Which I knew here I would find.

TO SOMEONE SPECIAL

Though our time has come and gone
And I let it slip right through
I'll never rest quite peacefully
Because I can't seem to get over you.

I know your thoughts are elsewhere
They were never really with me
And I know I should put my feelings to rest
Because what I want will never be.

To other things I react with more sense
I think them out with care
But with you I can't seem to give up hope
Because I'd be living my life in despair.

Why do I go on this way,
Wanting you to want me
I keep trying to fool myself
That perhaps someday it might be.

CARAVAN — FIRST IMPRESSIONS

"Don't worry about a thing. You'll be taken care of. Just find a way of getting there." That's what I was listening to when I finally decided it was time I experienced what everyone else was raving about. So, three days before opening night, I began my frantic search for means of transportation. Where, you might ask, was I so determined to go that my life depended on it? The people who've been there know that such determination could only be inspired by CARAVAN. So with hair half-way dry and luggage haphazardly packed, I was on the road by 7 AM Saturday morning. Little did I know that this was just the start of one hectic, yet both beautiful and unforgettable, week long adventure.

Once I got my first glimpse of the Byelorussian pavilion in Toronto, I knew the long, hot, twelve hour drive and the aggravating hour spent lost in Toronto was well worth the while. CARAVAN is a type of international fair scattered throughout the city of Toronto. Different ethnic groups set up cultural pavilions in their church or community centers, exhibiting arts and crafts; books, and costumes which are accompanied by unique music and gourmet foods. The Caravan traveler buys a five dollar passport which allows him entrance to all pavilions as many times as he or she wants for the duration of the exhibits. The passport is stamped at each pavilion which makes a great souvenir at the end.

The pavilion that kept our youth busy almost every waking hour was the Byelorussian pavilion, Miensk. In the hallway of the pavilion there hangs a colorful map, showing the exact location of Miensk and Byelorussia in relation to its neighbors. As you descend the stairs you get your first taste of Caravan atmosphere. The large room is warm, cozy, and dimly lit. The only bright lights are the ones illuminating the many beautiful handicrafts on exhibit. You are warmly greeted with a smile from one of the many costume clad Byelorussians wandering around and you notice that others are scooting about serving food and drink. What the waitress just carried by smelled delicious, but you want to see the showcase before the show begins. Here you can see almost everything in Byelorussian crafts: woven tapestries line the walls of the pavilion in front of which is a table with straw incrustations on boxes and plaques, beautifully embroidered photo and address albums and bookmarks, samples of Byelorussian X-mas cards, a pair of hand woven laptzi (slippers) and glassware. Right next to this, there is displayed an authentic hand made woman's Byelorussian costume. Further down there are all sorts of Byelorussian books and publications, including Skaryna's translation of the Bible published in 1517. If you have any ques-

tions, one of the costume clad Byelorussians can help you or at least direct you to our resident historian, Paul Pashkievich.

The hall is slowly filling up with people and you still have a few minutes to get something to eat. You have your choice of quite a few traditional Byelorussian delicacies: halubtzy, kalbasa, and kapusta, buraki and kalduny. Since you really don't know what anything is you decide to try a little of everything and top it off with Zubrouka, a drink made from herb-like grasses that everyone is talking about. As you begin your meal, the stage door bursts open and out comes our bubbling announcer, Alice Kipel. Alice acquaints the audience with a few facts about Byelorussian geography and points out a few things of special interest in the showcase and goes on to introduce the first number of the half hour show. The show consists of four dances: Mikita, Vianochak, Taukachyki, and Lavonicha in which perform youth from New Jersey, New York, and Canada. Then the highlight of the show, Danczyk Andrusyshyn, sings two or three Byelorussian folk songs. The show closes with a lively rendition of Lavonicha, choreographed by Eva Pashkievich, and soon the whole pavilion is in an uproar. Half the audience has been coerced out onto the floor to join the dancers in Lavonicha. All the fancy footwork is accompanied by our hard working musician, Andy Ragula. Soon the commotion subsides, the crowd disperses, and the performers rest up for the next round while you go on to the next pavilion.

This was basically the format of the day for the whole week. We opened the pavilion at 6 PM and the half hour program went on at 7:30, 9:00 and 10:30 PM. Sometimes the girls and guys took turns performing the different dances. Some evenings we got to see other pavilions and performers from other pavilions came to visit our exhibit. A few times the morning hours were spent at Ontario Place. After hours, when the city of Toronto was fast asleep, the pavilion was pulsating with youth who were singing more Byelorussian songs and dancing more Byelorussian dances and enjoying themselves to the fullest.

This sounds fairly easy to organize — everyone having a good time — but all the people involved went to great pains and effort to run the whole operation smoothly. Everyone and anyone involved in any way with organizing this week of festivities deserves a tremendous thanks. But a few were, so to speak, the cornerstones of the whole affair, without whom this would have been impossible. Len Sladkowski, the mayor of the pavilion, who got the wheels turning and kept our spirits up all week along with Paul Pashkievich, his adept chairman. Raisa Zuk-Hryshkievich and Paul Pashkievich, were irreplacable in the decorating of the pavilion and Eva Pashkievich in the organization of the entertainment. Needles to say great thanks go to Sandra

FEELINGS

Jarvis Jones was laid to rest.
Hemlock branches filled her nest.
Though she thought she was the best,
Which way went our guest?

Lonnie Machin lost some teeth;
Now it's harder for 'im to breathe.
Inescapable like death,
Knowledge was his sheath.

Gangster pillows talk too much.
Like an eagle dawns the touch;
Wrapped and swaddled was her babe,
Soup's in the kitchen under the label.

Contrary to openings,
Life can be a holy being.
Try that nosy ring again
And your dead,
Cause I
Said
So .... Oh Yeah?!

P. O. Arol

Sladkowski-Hogan and Val Welesnicki and all the irreplacable ladies who put in hours of work preparing the delicious traditional foods of Byelorussia; to our loyal waiters, waitresses, and bartenders, many of whom came after work to help out; to the people of non-Byelorussian heritage who gave their time and support to our cause along with all our performers. And most of all, thanks to the hospitable Canadians who took us in and made their homes ours.

They aren't fooling when they say you'll be taken care of. And while you're there, you have a chance to show the world your heritage from a country of rich and beautiful culture. So this June think about it and take a trip to Miensk. But if you need ten hours of beauty sleep every night and meals on time, stay home — Caravan will run you ragged. But if you like friendly, energetic people, like to perform and be in the spotlight, like to sing and dance and have fun, then Caravan is definitely for you. Satisfaction guaranteed!

For those of you, who are interested, this year Caravan will be held from June 17th to the 25th.

Nina Zaprudnik

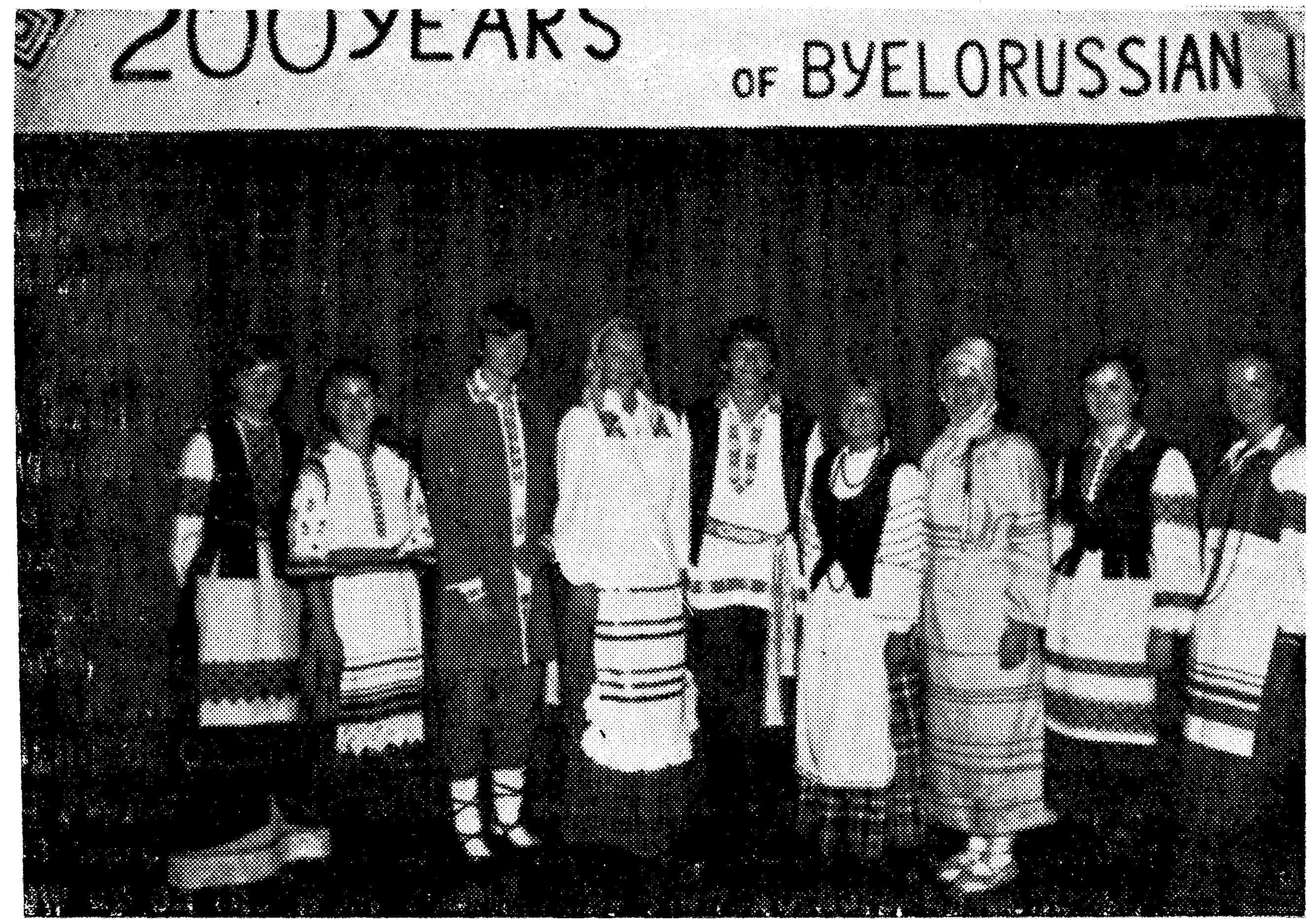
BYELORUSSIAN YOUTH IN NEW JERSEY CELEBRATE THE BICENTENNIAL

The Byelorussian-American youth in New Jersey helped to commemorate the American Bicentennial for over a year and the culmination of all these activities occurred in December at the Inn of Trenton in Trenton, New Jersey. During the nation's Revolutionary era, Trenton and the surrounding locales, such as Princeton, were **crucial** for the Americans in their eventual victory over the British Redcoats. Hence, starting on December 25, 1976, two hundred years after the original crossing, a group of Revolutionary War buffs, led by General George Washington, crossed the Delaware River from Pennsylvania into New Jersey and surprised the Hessian soldiers (who were all sleeping and drunk from celebrating) in Trenton to set the scene for the **Ten Crucial Days** to come.

Various skirmishes took place in Trenton, while safely secluded in the Inn, the Byelorussians set up a display of ethnic costumes and crafts, as well as artwork by Byelorussian-American artists. Members of Byelorussian youth organizations in South River, Highland Park and New York manned the display at different times, naturally dressed in their full Byelorussian costumes. On the opening day of the exhibit, December 26, Governor Brendan Byrne of New Jersey paid tribute to the various ethnic groups which have helped build America. He stopped to chat with the Byelorussians and recalled that it was the Byelorussians who gave him an embroidered pillow for the back seat of his limousine.

While the battles still raged, on December 29, the Byelorussian folk dancing group Lanok from South River danced at the Inn. The girls performed a Belaruskaya Polka and Miacielitsa. Their youth and enthusiasm is and will be greatly appreciated by older Byelorussian dancers who are constantly seeking replacements.

The next day, Washington and his troops were still in the area, but they are not the only ones whose presence was acknowledged by the local New Jersey television stations — members of the folk dancing group Vasiliok made that evening's news broadcast. Dancers Rahneda Hutyrchyk, Irene Silwanowicz, Natalia Rusak, Leon Wojtenko, George Kipel and Michael Schwed became T.V. stars as they danced Liavonicha. The group, including some of its other non-celebrity members, also danced Mikita, Polka Yanka and Polka Vasiliok. Danczyk Andrusyshyn sang and played on the guitar some favorites such as Belarusachka and Spadchyna. Throughout all the performances, T.V. cameras filmed the Byelorussians for a future broadcast. Thus, the Byelorussians



Modeling their costumes are: l. to r. Vera Bartul, Eva Pashkievich, Alherd Kazura, Irene Azarko, George Kipel, Alice Kipel, Anna Bartul, Raisa Stankievic, Luda Rusak

The 12th Biennial Convention of Byelorussians of North America, which was organized by the Byelorussian American Association (BAZA) and the Byelorussian Canadian Alliance, took place during the weekend of September 4-6, in Highland Park, New Jersey. The Convention observed the Bicentennial of the U.S.A. and the Bicentennial of Byelorussian immigration to the U.S.A.

On Saturday afternoon a youth panel discussion took place. It was organized by BAZA Vice President Walter Stankievich. There were two questions to be answered. What are we as young and intelligent Americans of Byelorussian descent doing to preserve our heritage? What activities and direction we would like to see the Byelorussian ethnic community pursue in the future? Members of BAYO who were on the panel tried to answer this two questions. George Kuryllo emphasized the importance of education; Eva Pashkievich, of the Byelorussian Canadian Youth Association, talked in relation to performing arts (folk dancing, singing, drama); George Azarko talked about the importance of histo-

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completed their participation in the **Ten Crucial Days,** while the Redcoats and Washington's troops continued on to Princeton for the British siege of the university and the battle from which the Americans would emerge victorious.

Alice Kipel

ry; and Raisa Stankievic stressed the importance of the press (American and Byelorussian as well). A lively and enthusiastic discussion followed the presentations. During the Convention Banquet on Saturday evening, many Byelorussian leaders spoke about the American Bicentennial and Byelorussian contribution to America. At that time George Azarko, National President of BAYO, also addressed the Convention. During the dance that followed, a lottery was held by the BAYO and Vladimir Katowitsch and Joseph Sazyc of Detroit assisted with the tickets. The proceeds were for the BAYO Anniversary Book.

On Sunday afternoon, the BAYO presented a concert, to the enjoyment of all who came to the Convention. The proceeds from the concert also went to the BAYO Anniversary Book. The concert was opened by Raisa Stankievic, who recited Natalia Arseneva's poem dedicated to America "Live". Jadzia Najdziuk, President of the Los Angeles Branch, greeted the audience and remarked that this was her first time in the East among Byelorussians, but not the last. The BAYO New Jersey folk dancing group, Vasiliok, performed a total of four dances — Vianochak, Polka Yanka, Mikita, and Lavonicha. Eva Pashkievich recited a poem by M. Tank. Among the soloists, Margaret Kazan played the violin, and Danczyk Andrusyshyn sang three Byelorussian songs accompanying himself on the guitar. Nina Zaprudnik was the Master of Ceremonies and conducted the entire program in Byelorussian.

The second part of the concert was a fashion show of Byelorussian costumes from various regions of Byelorussia. The initiator of this event was Mrs. Z. Stankievic. Mrs. V. Bartul read an introduction about the talents and skills of Byelorussian women who, with their own hands, created such beautiful ornaments and diverse and rich folk arts as weaving and embroidering. The models were members of the BAYO; they were Irene Azarko, Anna Bartul, Mrs. Vera Bartul, Alherd Kazura, Alice Kipel, George Kipel, Luda Rusak and Raisa Stankievic. Eva Pashkievich of the Byelorussian Canadian Youth Association also participated.

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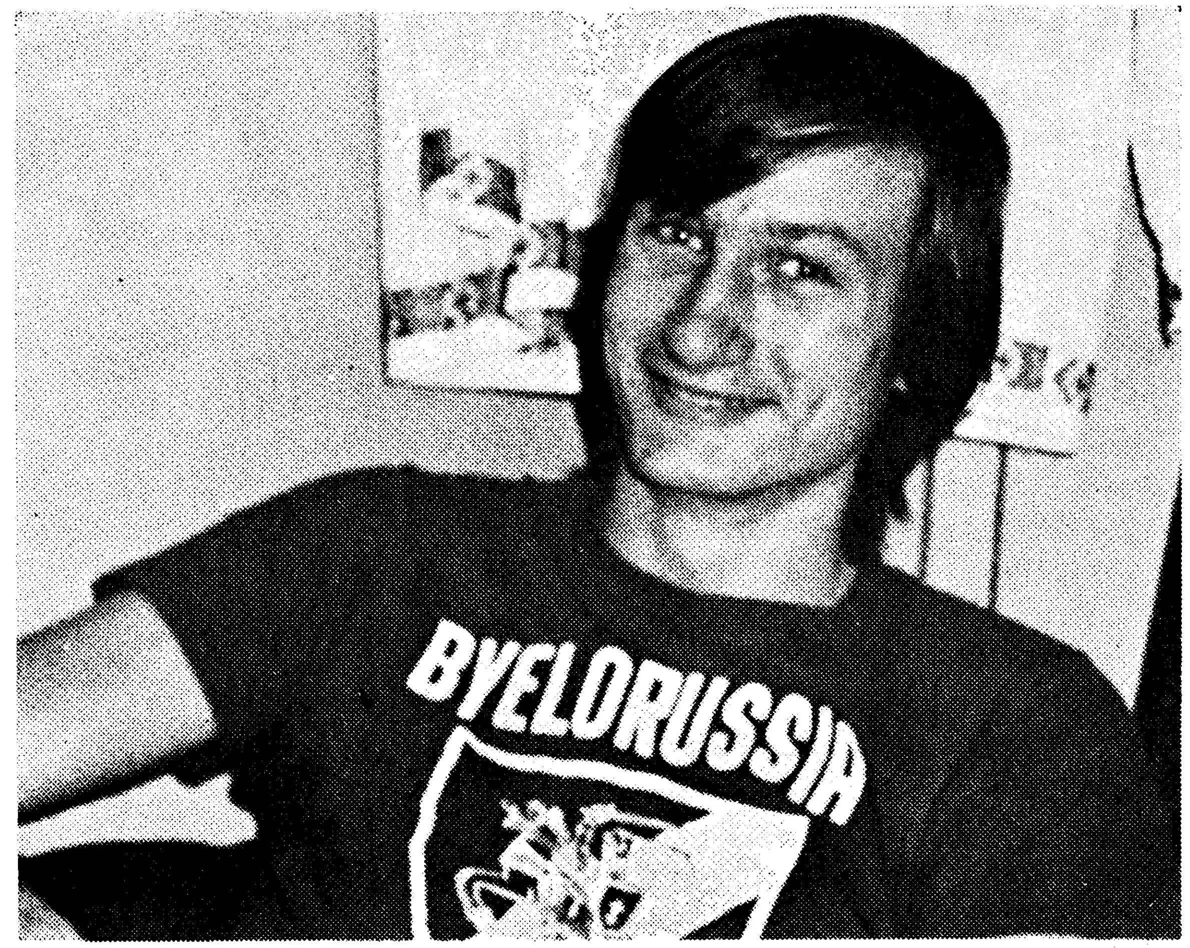
On September 4, a volleyball tournament took place at Belair Miensk between the Byelorussian teams Nioman and Pahonia. The Byelorussian All Star team and the Ukrainian team of the resort Verkhovyna also played a special game. Thus, on Saturday, the game was played at Belair. The Byelorussian male team won with a score of 3:0, the female team lost with a score of 2:0. On Sunday, the game was played at the Ukrainian resort. The Byelorussian Male All Star team won again, this time with a score of 3:2.

* * *

On November 14, the BAYO New Jersey Branch held its annual meeting. The newly elected officers are: Alice Kipel, President; Anna Bojczuk, Vice President; Misha Schwed, Recording Secretary; Luda Rusak, Corresponding Secretary; Alherd Kazura, Treasurer; George Azarko, Cultural Affairs Officer. **Byelorussian Youth** correspondents are Anna Bojczuk and George Kipel.

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The Highland Park High School newspaper "Highland Fling" in its November 1976 issue printed a large article about Byelorussia and Alherd Kazura, entitled "Byelorussians Invade HP". The article contains a lot of information about Byelorussia and the Byelorussian community in Highland Park, New Jersey. The article was printed in connection with Alherd's selling of the Byelorussian T-shirts at the high school, where he is a senior. As is stated in the article, "What's red and white and worn all over? The answer is of course, a Byelorussian T-shirt. Who is at the root of this madness?..."



Alherd Kazura as he appeared in the "Highland Fling"

Alherd is the son of Mr. and Mrs. P. Kazura who belong to the parish of St. Mary of Zyrovicy in Highland Park, New Jersey and who are active in the community there. Alherd attended the Byelorussian Saturday School at the church. He is an active member of the BAYO New Jersey Branch, a member of the Nioman Volleyball Team, and also a dancer in the folk dancing group Vasiliok.

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On December 2, members of the New Jersey Branch decorated a Byelorussian Christmas Tree at the National Headquarters of the Boy Scouts of America in North Brunswick, New Jersey. The group made most of the decorations themselves with the help of Mrs. Zora Kipel. The Christmas Tree was then displayed at the Headquarters for a month. On December 12, the group performed Byelorussian Christmas Carols at the Museum. Included in the program were two solos by the highly acclaimed singer and guitarist Danczyk Andrusyshyn and a spirited chorus of "Sauka dy Hryshka", sung by Paulik and Kola Romano, and Anton Bartul.

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Also to kick off the Christmas Season, members of the New Jersey Branch sang Byelorussian carols at the Garden State Arts Center on Decembe 2. Despite the cold weather, the singers were warmly received by a group of several hundred spectators. In all of the Christmas events the youth got plenty of coverage by the local press.

* * *

The Byelorussian Saturday School in South River, New Jersey initiated a series of seminars dealing with Byelorussian history and culture for their youth. The first lecture was held on December 4, and was given by Dr. V. Kipel about Byelorussian immigration to America. On December 21, the lecture was "Where and how to find information about Byelorussia" also given by Dr. V. Kipel.



Byelorussian Christmas Carolers at the Garden State Arts Center

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On December 7, the annual meeting of the Byelorussian Students Club of Rutgers University took place in New Brunswick, New Jersey. Activities for 1977 were discussed, which included an exhibit at the University Center and lectures about Byelorussia. The new officers elected are: Luda Rusak, President; Anna Bojczuk, Vice President; George Kipel, Treasurer.

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The New Jersey Branch's final activity for the 1976 year included a T.V. appearance on New Jersey public television. The event which took place in Trenton, the capital of New Jersey, was the Ten Crucial Days, a part of the Bicentennial Festivities. The members helped display Byelorussian artifacts and danced many folk dances. One of the dances, the Lavonicha, appeared on a news clip on television. Our conversation with the Hon. Brendan Byrne, Governor of New Jersey, appeared in several newspapers.

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On January 8, members of the New Jersey BAYO, again as last year, went Christmas carolling with the traditional star. They visited almost all Byelorussion families in New Brunswick and Highland Park.

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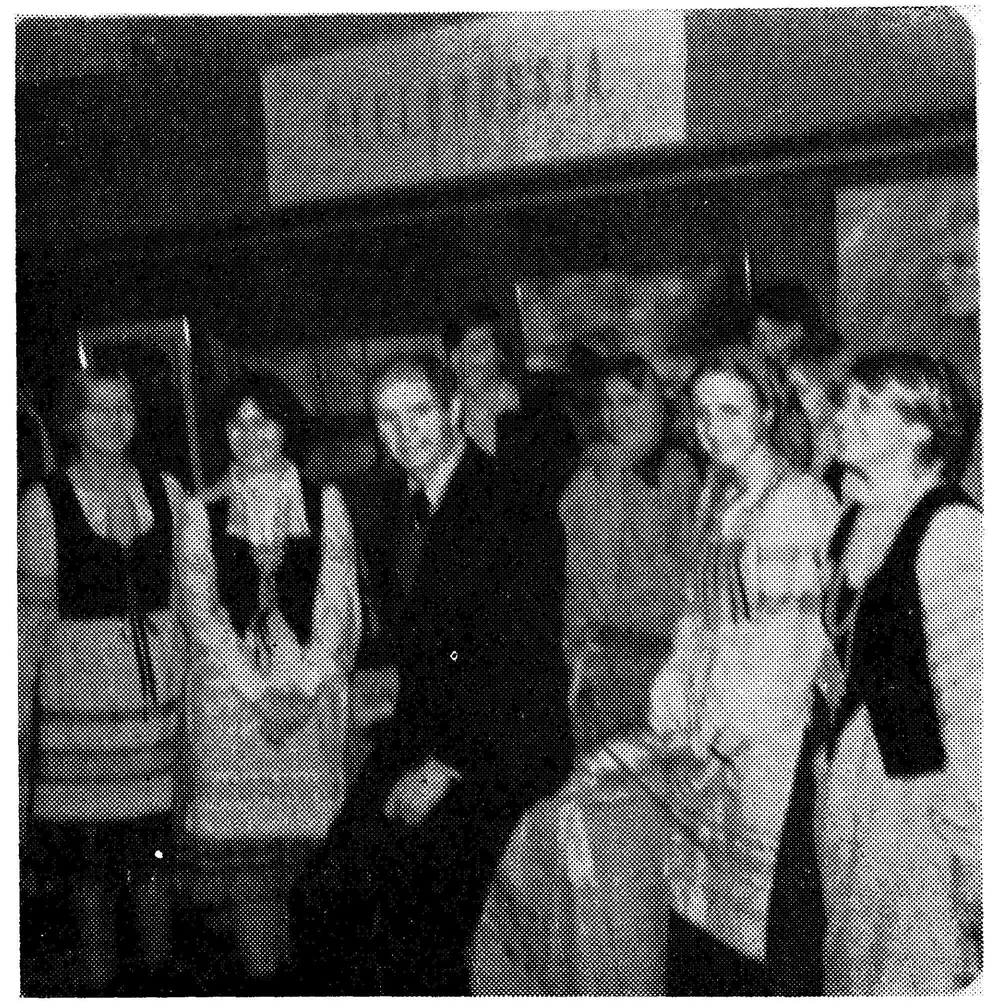
On January 9, the traditional Yalinka was held at the church hall of the Byelorussian Autocephalic Orthodox Church in Brooklyn, New York. Students from the Byelorussian Saturday School presented a program of Christmas songs and poems.

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On January 22, the Sixth Annual Winter Dance sponsored by the National Headquarters of the BAYO was held at the Holiday Inn at Kenilworth, New Jersey. Mr. Fred W. Weck, cultural administrator for the Garden State Arts Center was present and officially announced the date of the Second Byelorussian Heritage Festival.

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On February 12, several BAYO members read papers at the Symposium of the 25th Anniversary of the Byelorussian Institute of Arts and Sciences at



Members of the New Jersey Branch with Gov. Brendan Byrne.

Seton Hall University. Alice Kipel, Luda Rusak and Nina Zaprudnik delivered papers written by several Byelorussian scholars who could not attend the conference.

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On February 12, the Byelorussian Sports Club Nioman from South River, New Jersey observed its 26th Anniversary with a Dinner-Dance at the Byelorussian Community Center in South River. Congratulations and Good Luck!

TITLE INDEX FOR VOLUME IV

The Byelorussian Youth periodical is published quarterly. The price per issue is 1.00 dollar, or 4.00 dollars for one year subscription.

ПАМОЖАМ САБЕ САМІ!

Дзякуючы пералічаным асобам, якія прыйшлі нам з гэтак патрэбнай дапамогай, выходзіць гэты, хоць і спозьнены, падвойны нумар нашага часапісу „Беларуская Моладзь". Дык і гэтым разам мы забавязаны нашым старэйшым прыяцелям-дабрадзеям за падтрымку.

Спадзяючыся й надалей на дапамогу старэйшых, нам даўно пара паважна задумацца над тым, як нам, моладзі, памагаць самым сабе. Мусім шукаць розных спосабаў гэткае самадапамогі й не зьнеахвочвацца няўдачамі некаторых зь іх. Гэтак хоць з жалем, хочам тут прыгадаць, што спроба Галоўнае Ўправы Арганізацыі Беларуска-Амэрыканскае Моладзі — зладжаньне банкету-балю ў часе калядных сьвятаў сябе не апраўдала. Прыбытку імпрэза ня прынесла.

Зьнеахвочвацца з гэтае прычыны ня маем права. Трэба разумець, што рабіць нешта задуманае на большую мэту ў нашых абставінах справа складаная й нялёгкая. Дык пашукайма тады іншых магчымых спосабаў прыдбаньня адпаведных фондаў на выдаваньне часапісу. Таму Рэдакцыйная Калегія прапануе перадусім самой моладзі больш руліцца пра свой часапіс. Перш-наперш нам трэба ўсюды й заўсёды інтэнсыўна папулярызаваць наш часапіс як сярод Беларусаў, гэтак і Амэрыканцаў, здабываючы сярод іх сталых падпішчыкаў.

А найважнейшае тое, каб нам самым быць рэгулярнымі падпішчыкамі „Беларускай Моладзі", а тыя сярод нас, што ўжо працуюць, навет і ахвярадаўцамі. Хочучы мець ахвярадаўцаў спаміж старэйшых, перш-наперш мусім паказаць, што гэткімі-ж ахвярадаўцамі й мы самі. Ад нас залежыць, калі мы ўсе сур'ёзна і дружна патрактуем гэтую важную справу, то наш часапіс будзе й надалей выходзіць, зь яшчэ больш цікавымі артыкуламі й багатай хронікай з собскае ініцыятывы напісанымі. Дык слова за намі, а узнагародай за гэта будзе асалода выкананага абавязку.

Рэдакцыйная Калегія

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На часапіс „Беларуская Моладзь" у касу адміністрацыі на працягу шасьці месяцаў паступілі наступныя грашовыя ахвяры і падпіска: І. і П. Г. — 100 дал., др. Ст. Станкевіч (з грашовых падарункаў на Дзень нараджаньня) — 92.50 дал., А. Трусаў (Францыя) — 74.46 дал., АБАМ Аддзел Кліўленд — 40 дал., др. Р. Жук-Грышкевіч — 30 дал., С. З. і Р. Станкевічы (замест кветак на сьвежую магілу Сьв. Пам. Ф. Родзькі) — 30 дал., А. і Л. Беленісы — 25 дал., др. М. Шчорс — 25 дал., М. Заморскі — 25 дал., П. Драздоўскі — 20 дал., А. Каранеўская (Аўстралія) — 20 дал., М. Нікан (Аўстралія) — 20 дал., Я. Чарнэцкі — 20 дал., М. Грэбень —

15 дал., Ч. Найдзюк — 15 дал., Ананімна — 10 дал., Д. Андрусышын — 10 дал., Б. Даніловіч — 10 дал., С. Хрэноўскі — 10 дал., П. Кажура — 10 дал., Л. Норык — 10 дал., В. Пашкевіч — 10 дал., Я. Раковіч — 10 дал., др. Я. Сажыч — 10 дал., М. Тулейка — 10 дал., Н. Жызьнеўскі — 10 дал., К. Верабей — 6 дал., П. Трысмакоў (Аўстралія) — 5.30 дал., К. Міраловіч — 5 дал., І. Муха — 5 дал., А. Нэстар — 5 дал., М. Сенька — 5 дал., К. Шэлест — 5 дал., І. Каханоўская — 4 дал., Ю. Наумчык — 4 дал., Т. Шыбут — 4 дал., Парахвія Жыровіцкай Божай Маці у Нью Джэрзі — 4 дал. **Разам 714.26 дал.**

Усім ахвярадаўцам і падпішчыкам шчырае беларускае дзякуй!

Рэдакцыйная Калегія

BYELORUSSIAN HERITAGE FESTIVAL

Garden State Arts Center
Holmdel, New Jersey

Saturday May 21, 1977 — Sports Activities From 10:00 A.M.
Art Exhibit From 10:00 A.M.
Stage Program From 3 to 6:00 P.M.

There will be displays featuring art and handicrafts, embroideries, paintings, woodwork and an impressively authentic and extended fashion show. In addition, native Byelorussian dishes will be made available at nearby food stands for all to savor.

On the amphitheater stage, the show will be presented in the afternoon. There, a gala program steeped in Byelorussian culture will unfold before your eyes. Preserved with its original vitality intact, the performances will be presented by Byelorussian-Americans of all generations, exhibiting the talents of our soloists, our choral and instrumental ensembles, and our lavishly-dressed folk dancers.

Don't miss out on this happy, festive occasion, it'll be a grand remembrance of a cherished heritage, past and present!

For tickets write to Mr. Vasil Rusak, 40 Deerfield Rd., Somerset, New Jersey, 08873. Additional information about the Byelorussian Heritage Festival is available by calling the Garden State Arts Center, 201-442-8600, ext. 222, 9:00 A.M. to 4:30 P.M. weekdays.

REDISCOVER BYELORUSSIA IN SONG AND DANCE!

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The poster for the Festival (front cover of this issue) was designed by Irene Rahalewicz.